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an invocation to Baal. Further indications are found on coins of these islands, bearing the head of *Ashtoreth*, with veil in the coins of Melita, and with a helmet in Gozo coins, with the crescent in the exergue. The subsequent Greek settlers fraternized with the sea-faring Phœnicians, and with their dominion introduced the Hellenic divinities, but connected them with those of the Phœnicians. "We possess positive indications, that they had even adopted some of the Maltese Great Stones for their worship" (p. 10). They introduced brass hinges and hooks and columns and lozenge-shaped pavement-tiles in the temple of Melkart, which things were discordant with the primitive style of the structure. They Hellenized the megalithic temple at *Marsa-Seirocco*, as the fane of Melkart-Herakles. In this temple was probably found the Greek marble statue of Herakles, now in the Public Library. The temple of Ashtoreth, near *Castel Sant' Angelo* in the Grand Harbor, appears likewise to have been Grecized, and afterward Romanized as a temple of Juno. *Hagiar-Kim*, however, has suffered no Greek or Roman or Christian changes. Such as it is, it is purely and severely a Phœnician ruin, and as such it is unique of its class. As to the age of the Maltese megalithic remains: Fergusson says it is safe to assume that they belong to a period near the Trojan war,—but the Phœnician colonization of the islands probably goes back to a much earlier date, though it would be rash to assign to that time any of the existing remains.

Dr. Caruana's memoir closes with these words: "The use of our Great Stones as places of worship may have continued, at most, up to the 3rd century A. C. . . The courses superposed up to the height of 21 or 22 feet were, in process of time, pulled down. . . The fallen materials formed a mound on the rest, and drifting soil was accumulated up to the height of seven or eight feet, . . leaving only the tops of the taller stones visible. So they were entombed at the time of Comm. Abela [the Maltese historian] in 1642, and up to the time of their discovery in 1827 and 1839. Several of the stones have since been carted away, even recently, for walling up the terraces of newly cultivated lands. And, if proper means be not at once adopted for their preservation, these most interesting monuments will shortly disappear, to the everlasting ignominy of those who should take care of them."

JOHN WORTHINGTON.

Island of Malta.

COLLECTION DE CLERCQ. CATALOGUE MÉTHODIQUE ET RAISONNÉ. ANTIQUITÉS ASSYRIENNES. Cylindres Orientaux, cachets, briques, bronzes, bas-reliefs, etc. publiés par M. DE CLERCQ avec la collaboration de M. J. MENANT. Première et deuxième livraisons. Folio: text and heliotype plates. Paris, 1885, Ernest Leroux, éditeur.

Among the most useful work that could be undertaken at present by archæologists is the collection and publication, each in a separate *corpus*, of the various classes of smaller antiquities, which have been in many cases neglected. If writers, instead of being obliged to collect their material from a thousand different sources,—museums, private collections, books, and magazine articles, could find it all at hand in one series, how many more works of general importance would see the light. Those men who help to place before the scientific world in orderly shape all this scattered material must be considered real benefactors.

The work of which we are noticing the first parts is by no means a complete *corpus* of the cut gems of Western Asia, for it illustrates only one of the four largest collections in the world; but it is a first and great step: and, if the British Museum, the Louvre (to whose collection some 250 cylinders from Elam have just been added) and the Metropolitan Museum in New York (which possesses over 400) decide to publish their specimens, the *corpus* would be well toward completion. M. de Clercq's collection numbers 414 pieces, of which about 250 are published in the plates already issued: they are fine examples of the unrivalled skill in *héliogravure* of the house of Dujardin. The accompanying text contains, first, an introduction by M. Ménant to the study of Oriental glyptics, consisting especially of a systematic classification of the cylinders into periods and schools, which varies but little from that proposed in his *Glyptique orientale*, but is illustrated mainly by examples in this collection. Then follows a detailed catalogue of the cylinders, drawn up with wonderful care and exactness, in which the minutest points are noted, and, on the other hand, great sobriety is shown in speculations concerning the subjects and meaning of the figures represented. The great majority (300) of these cylinders belong to the Early Babylonian period, before the rise of Assyria; though, even within these limits, the period over which they extend cannot be less than 2,000 years, beginning with the archaic period, passing through that of the *Patési*, to the Early Empire of Sargon of Agadé, which was followed by the schools of Erech, Sirpurla and Ur; the latter being by far the most prolific. Then, by the side of early and late Assyrian cut stones, we find those products of a mixed art which may be styled either Egypto-Assyrian or Phœnicio-Assyrian, according to the qualifying style. Further subdivisions might be made, as the artists of Syria, Phœnicia, and Kypros produced at various times works of a most complex character. Then follow the seals of Hittite, Late Babylonian, and Persian art.

For general remarks on the history and importance of the intaglios of Western Asia, I may refer to my review of Ménant's *Recherches sur la Glyptique orientale*, published in this Journal (1886, pp. 187–195). The special importance of the present costly and magnificent publication lies in its plates. The works of Cullimore and Lajard, published about a cen-

tury ago, contained the only large collections of illustrations yet given, so that here the scientific world is for the first time possessed of artistic and mechanically accurate reproductions of these minute works. How interesting this is, can be judged simply by citing a single topic on which they throw light: the Mythology of Western Asia. This subject is still wrapped in great obscurity, and the cylinders, containing for the greater part religious scenes, are almost the only graphic assistance in its study that can be obtained. To select merely a subdivision of this topic: the representation of the divinities in art, and consequently the further determination of their character and attributes. Of the many religious and mythological symbols and figures represented on these cylinders, which, excepting a few Assyrian sculptures, are the only remaining artistic rendering of the pantheon, how many have yet been identified by writers? Only three, with certainty: Sin, symbolized by the moon; Šamaš, by the sun; Ishtar by the star and the lion. To one acquainted with the great extent of the Babylonian Pantheon and the numerous changes that have taken place during its mythological history, this seems incredibly meagre. Why has so little attention been given to Eastern mythology in art, which is only second in importance to mythology in literature? From actual lack of material! We have in these cylinders ample and varied material from which, with careful study, an almost complete mythology, with its historical stages, might be made out, and a further step taken in our reconstruction of primitive Oriental thought. I hope to give, in future numbers of this Journal, some brief contributions of this character, founded on a comparative study of Oriental cylinders, and shall find a large part of the material in this great collection of M. de Clercq.

A. L. FROTHINGHAM, JR.

LES MUSÉES D'ATHÈNES en reproduction phototypique de Rhomaïdès frères. Publication de C. RHOMAÏDÈS. — FOUILLES DE L'ACROPOLE. Texte descriptif de P. CAVVADIAS, Directeur général des Antiquités. 4to, 1^{re} livr. pl. I-VIII. Athens, 1886, Karl Wilberg. Prix fr. 7.50.

The sensation made by the discovery, in February last, of the archaic antiquities on the Akropolis of Athens has been fed by the numerous accounts of them published in popular form in the periodical literature, or with more scientific treatment in archæological reviews, as by M. Reinach in the *Revue Archéologique* (July-Aug.) and by Mr. Miller in the *JOURNAL* (vol. II, March pp. 61-65). But only some unsatisfactory reproductions of a few of the unique archaic statues had been as yet given (*Gazette des Beaux-Arts*, 1886, I, pp. 417-21; *Pall Mall Gazette*, Feb., etc.), and